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A RECORD OF ART-PROGRESS IN AMERICA.

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115 Madison Street, - - - - - Chicago.

J. J. ORMOND & CO., PUBLISHERS,
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. Brief articles, carefully prepared, that say something upon topics that come within the province of THE ART REVIEW, will be welcome from any source. Hints, suggestions and inquiries that afford opportunities for investigation and thought, and practical ideas that may assist in the work of developing and cultivating the public taste, are especially desirable.

. THE ART REVIEW will be furnished to Literary and Educational Institutions, and to Clergymen, for Three Dollars and a Half a year.

. Rejected manuscripts will be returned when the necessary stamps are provided for that purpose.

. All communications will receive prompt attention.

All matters relating to the Editorial Department, and all Exchanges, should be directed to the office at Chicago.

JULY, 1871.

SPECIAL ANNOUNCEMENT.

WE take pleasure in announcing to the art public that from the next number onward, THE ART REVIEW will be issued monthly. It will be materially enlarged, new departments will be added, and the old ones will be improved; and each number will contain not less than four choice original steel-plates, besides an attractive variety of the very finest wood-cuts. The subscription price will be \$5 a year—single copies 50 cents, and to all new subscribers received before September, 1871, the back numbers for the year will be sent free. The most liberal premiums and cash commissions paid to agents. For complete announcement for the new volume, see next number.

OUR ILLUSTRATIONS.

"THE MANUSCRIPT," after Charles Robert Leslie, R.A., late President of the Royal Academy, and is from his painting illustrating Stearn's "Tristram Shandy" recovering the lost manuscript, now in the possession of Thos. Miller, Esq., Preston, England. Our illustration is by the well known engraver, Mr. A. L. Dick, from a very fine copy by the artist's sister, now in the gallery of his brother-in-law, Mr. Henry Carey, of Philadelphia. Stearn's own words best explain the picture:

"I had not waited half an hour when the mistress came in to take the papillotes from off her hair, before going to the May poles * * * * The toilet stands still for no man, so she jerked off her cap, in doing which one of them fell to the round. I instantly saw it was my own writing. Oh Seigneur!" cried I, "you have got all my remarks on your head, madam." * * * * "Tenez!" said she. So without any idea of the nature of my suffering, she took them from her

curls, and put them gravely, one by one, into my hat."

Charles Robert Leslie was born of American parents in London, Eng., on the 19th of October, 1794. When but a child, he came to this country, and resided in Philadelphia until his 16th year, when he returned to London. As a man, he was of a sincere, honest, trustful nature, slow in the formation of his decisions, predisposed to yield to others, in his art and out of it, shrinking from rather than exciting conflict, never given to court notoriety, seeking only leave to pursue the even tenor of his way, in the practice of the unambitious art he loved, among the quiet friends he most valued.

Few artists better knew the range of their own power, or more faithfully followed the guidance of their own taste and feelings. As an illustrator of other men's written conceptions, he, without doubt, has never had a superior among English painters. His paintings all indicate close study. Even in his first pictures there is no observable deficit either in drawing, coloring, or composition. The same is true of his linear and ærial perspective. He left but few examples of landscape painting, but these show a power, genius, and master spirit rarely equaled. He handled a very rapid brush; in painting heads he rarely kept a model over two hours, generally finishing a head the second day. He was a steady, cheerful worker, always absorbed in his study, usually commencing work about ten o'clock. The presence of others while at his easel never irritated him. He lunched at one, and generally left off working about four o'clock. Was fond of having friends call upon him and remain the evening; when not favored with company, he would pass the evenings reading aloud from Shakspeare or "Don Quixote," or at chess-playing, of which he was ardently fond. Flowers gave him much pleasure, the honeysuckle and rose being his favorites. One of his peculiarities was to never hang one of his own works or studies in his painting room. He considered that an artist who fed his eye with his own works was sure to grow into a mannered style of painting. He always objected to, and never prepared his work in one color, to be afterwards altered to another by glazing. In instructing young artists, he said but little, but would take the palette and brushes himself and show them a great deal. He was kind to them, and never spoke in criticism without some qualifying expression, such as, "I may be wrong," or "perhaps you are right." He was scrupulous about his palette, and very partial to small brushes, with which he was always liberally provided.

On the 5th of May, 1859, he closed a happy, peaceful life, leaving behind him works that live to perpetuate an honored and successful career, pictures that are stamped in every line with good taste, unaffected simplicity, and beautiful sentiment—pictures which aid us to "love the good the true, and the beautiful"—similitudes which make us happier, better, which animate to nobler, higher aims, and stimulate us to look with kinder eyes upon our fellow creatures.

Our steel-plate engraving of "Partridges and Young," is by a celebrated English artist, whose works are familiar to professionals and amateurs, both in Europe and this country. The fine design

of the artist has been skilfully wrought out by the engraver, and the result is of the most pleasing character, especially noticeable is the fine effect of the sunlight falling across the wild-wood growth, and the exquisite handling of the clouds, while the whole is characterized by rare nicety and delicacy of handling.

"THE MAGIC LAKE," a scene from the "Pilgrim of Love," is a striking reproduction of one of the most popular works of a no less popular artist, James Hamilton.

The exquisite etching of cattle, by Paul Potter, is worthy of study. It originally appeared in the "Wonders of Engraving."

Four of F. O. C. Darley's wood-cut engravings add to the attractiveness of this number. The first two—"Amanda at her Mother's Grave," and "Lady Dunereath appearing to Amanda," are from his illustrations of the "Children of the Abbey." "Wallace leaving Sterling Castle," and "Wallace and Kirkpatrick," are from the "Scottish Chiefs."

"Puncheon Run Falls," and "Purgatory—a view on Puncheon Run," are two views of Virginia scenery, from E. A. Pollard's "Virginia Tourist."

"The Combat," is from "Anne of Gerolstein"; and "Friar Tuck and the Black Knight," is from "Ivanhoe," both from the pencil of Mr. Hermann de Braun.

"Lashed to the Shrouds" is the title of a new chromo just published by L. Prang & Co., and representing Admiral Farragut tied fast to the rigging of his flagship, the "Hartford," while passing the forts at Mobile. The picture is one of great national interest, perhaps the more so as the death of the old hero is still fresh in the minds of the people. The artistic qualities of the painting are of a very high order, and the artist, Mr. Theod. Kaufmann (who is already well known to fame by several historical paintings of great merit), has succeeded in catching that in his figure which so many others fail to catch, namely, *momentary action*. The chromo counterfeit will no doubt find an enthusiastic reception, especially among our soldiers and sailors, as an inspiring memento of one of the many stirring scenes through which they passed during the late war.

ART CRITICISM AND THE DAILY PRESS.

It is frequently astonishing, and not a little amusing, to read and compare the reports of the daily press of any metropolitan town, upon any important art event. The public has come to expect that these things shall be allowed to occupy a space, at least, commensurate with their importance, and the press, therefore, does its best, which is sometimes its worst as well, to supply the demand. And the very fact that the press of a city, as a whole, devotes so much attention to the subject, no matter how weak or imperfect the effort, is one of real encouragement; for the same public that requires art to be treated at all, will sometimes require it to be treated well, to more and more nearly represent and reflect the highest art appreciation and knowledge, in which personalities shall find no place; in which every art movement shall receive its due rank and import-







THE GREAT HALL OF THE TEMPLE OF LAYO.

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